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Cover: 60. LADY YEARNING FOR HER LOVER. (detail) Rajasthan, Bundi, late 18th century
Lent by John Kenneth Galbraith

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60. LADY YEARNING FOR HER LOVER. Rajasthan, Bundi, late 18th century
Lent by John Kenneth Galbraith

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INDIAN PAINTING

15TH-19TH CENTURIES

FROM THE COLLECTIONS OF
MRS. JOHN F. KENNEDY
JOHN KENNETH GALBRAITH
STUART CARY WELCH
FOGG ART MUSEUM

HARVARD UNIVERSITY

MARCH 10-APRIL 20, 1965

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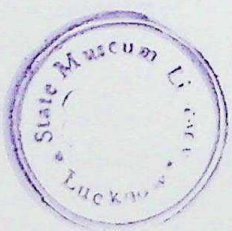

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Purely Rajput pictures, with their intensity of colour and design, give us a visual jolt. Mughal paintings, on the other hand, yield their pleasures more slowly, even with reluctance. But purely Mughal pictures are rare, and purely Rajput ones still rarer. Most of the paintings in this exhibition combine the two strains.

Northwestern India during the three hundred year period of these paintings was ruled until the consolidation of British power by the Mughals and Rajputs. Their relationship was complex and variable, though the Mughals were in most respects dominant. In the second half of the sixteenth century, the Mughal, Akbar the Great, ostensibly a Muslim, married Rajput girls (Hindus) and won over many of the warlike Rajput princes, as well as other Hindus. Mughal and Rajput — Muslim and Hindu — thus joined in a practical, if unequal and often strained, partnership. Traditional Indian (largely Hindu) music, philosophy, and painting mingled with their Islamic counterparts at the imperial court.

Mughal art, at its inception, absorbed many Rajput elements (along with other Hindu, Persian, local Muslim, and even European influences). But once the synthesis had been made, under Akbar's vigorous guidance, Mughal art in turn came to influence the local styles from which, in some measure, it was created. Thus, Mughal painting is in part Rajput; Rajput is often very Mughal.

In order to untangle the skein of traditions in the pictures before us, we must risk oversimplification to give a few of the outstanding characteristics.

Rajput painting was almost exclusively religious prior to the Mughals. Court subjects and portraiture, if treated at all, were subsidiary. Hindu Gods and Goddesses, particularly the blue God Krishna, held the stage. The individual human being counted for little — if at all, only as a cypher in some manual of instruction, as a donor, or in partly legendary, partly historical treatment. Pictures were never signed. Although paper had come into use by the thirteenth century, the shapes of the miniatures, while tending to squareness, were still somewhat long and narrow, in memory of the traditional palm leaf support. Unlike Mughal books, these pictures were kept in unsewn piles, sometimes between protective boards. Pigments were ground with gum and water, like Mughal, and colours were simple and intense: red, deep blue, yellow, occasionally green, black and white, with few in-between shades. Gods, men, trees, flowers, animals and architecture were reduced to schematic wiry formulae — written, as it were, rather than painted. But the effect was invariably exciting due to the genius of the tradition and, at their best, these early pictures showed that the anonymous Indian artist knew secret ways to ravish the eyes. That many of these secrets were remembered into the Mughal period is apparent from the picture reproduced on the frontispiece and cover.

There was no Mughal art when Babur, the first emperor, led his small

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army into India through the same mountain passes used centuries before by the Aryan ancestors of the Rajputs. Though a conqueror, he was also a poet and a perceptive fancier of the world about him. He would interrupt a march to admire a bird or flower. While true Mughal art begins with his grandson, Akbar, Babur's tastes laid its foundations.

In Akbar's workshops, it was the real world that mattered most. Beneath the dynamic (Rajput-influenced) arrangement of a page from the *Hamzaname,* Akbar's huge early manuscript, one senses the desire to make the fantastic credible. Figures are portrait-like, textures are differentiated, and forms are modelled. Soon, Akbar's artists, who were admired as individual masters, were illustrating fact-conscious histories of the empire, peopled by careful likenesses of the participants. Within fifty years, the court artists were doing minutely detailed, almost disturbingly accurate portraits in colours at once glowing and naturalistic.

Considering the power and unexampled magnificence of the Mughals from about 1560 to 1740, it is hardly surprising that their arts were widely emulated. Even at such non-Mughal courts as Mewar, where the Ranas proudly resisted the imperial armies, painting had come to show Mughal influence by the early seventeenth century. The impact was much stronger at principalities within the Mughal orbit: Marwar, Bundi, Kotah, Bikaner, and Amber (later Jaipur), to name but a few. Short of adopting their religion, it was often fashionable to do as the Mughals did. But at the same time, Rajput ways gained favour at the Mughal court, and not surprisingly many of Akbar's most admired painters were Hindus. (They were not, however, Rajputs, who as members of the warrior caste, the Kshatriya, wielded the sword, not the brush.) Similarly, many artists at Rajput courts, even at the court of Mewar, were Muslims. Though portraiture was a Mughal specialty, some of the best Indian portraits are Rajput. Hunting scenes, court subjects, are common to both traditions; so are Hindu epics, *Ragamala* sets (Musical Modes) containing many representations of Hindu Gods, and other themes which one might expect to have been shunned by the Muslim rulers.

Akbar kept over one hundred painters, and even the lesser Rajput princes seem to have been patrons, at least to the extent of hiring peripatetic hacks now and again. For the Mughals, and thus by example for the Rajputs and various middle class buyers, painting provided vivid records (comparable to our photograph albums) of their lives and accomplishments. Pictures, moreover, were treasured as a form of wealth. Within both traditions, appreciation of painting was a princely avocation. Occasionally, it became a mania. In Rajput houses, artists were needed to illustrate religious texts and make devotional images, while the Mughals, particularly in Akbar's reign, commissioned translations of Hindu epics, studies of Hindu holy men, and the like. At first these were part of an effort to bridge the gap between the two traditions. Later, when Akbar's policy of partnership with the Rajputs fell into neglect, Hindu themes were represented less sympathetically or not at all.

Although each court had its own style of painting, ideas and motifs were often exchanged. A palette of whites invented for Shah Jahan gained great popularity at Rajput courts. Since craftsmen and artists were part of the spoils of war, a Mughal victory in the Deccan was likely to bring a sudden influx of Deccani idioms, especially at the courts of the Rajput generals. The occasional release of painters from the Mughal workshops bore comparable fruit. When Akbar moved his court from Fathpur-Sikhri to Lahore, many artists were left behind. Mughal influence developed wherever they found employment. This happened again in 1605, when Akbar's son Jahangir, a discerning connoisseur, weeded many less admired painters from his inherited ateliers; it happened once more, ironically, when the highly orthodox Aurangzeb turned against painting in the 1660's. His dismissed artists roused fresh enthusiasm for the Mughal style

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at such courts as that of Bikaner, where they were welcomed.

Although all pictures made for Rajputs can be called Rajput, it is convenient to divide them into two groups: those from the plains of Rajasthan and from Central India and parts of Gujarat; and those from the Punjab Hills, or *Pahari* area. All the schools mentioned so far are from the plains, where painting can be traced back to pre-Mughal times. Hill painting emerges far later, towards the end of the seventeenth century, when the so-called Basohli style, with its expressive distortions of form, blazing colours, and powerful designs, was dominant. These pictures give us much of the jolt mentioned above and should be considered late survivals of pre-Mughal Rajput tradition. But even the earliest known Basohli pictures reveal Mughal influences in costumes, in portrait-like characterizations, and even palette. After 1700, when the vogue for Mughal art and manners invaded the Hills, this energetic style gradually gave way to Mughal naturalism and finesse. It took a long time to die.

In 1739, a tidal wave of Mughal influence was released in Rajasthan and the Hills by the Persian Nadir Shah's sack of the imperial capital. Muhammad Shah, the last major Mughal patron, could no longer support his highly accomplished artists, many of whom went to Rajput courts. In Rajasthan, Kishangarh painting of the mid-eighteenth century and later owes much to this Diaspora, as does the painting of Guler and Jammu in the Punjab. These and other schools, which are especially well represented in this exhibition, brought about a fine, fresh synthesis of Mughal and Rajput qualities. The technical accomplishments of the Mughals (their masterfully delicate line, soft, slightly *fin de siècle* colouring, and ability to compose crowds of figures, each a portrait) were employed in the whole gamut of Mughal and Rajput subjects, especially in a most evocative and poetic retelling of the Krishna legends. The youthful God of Love and his beautiful consort, Radha, are magically humanized in these pictures. It was a great and harmonious coming-together of the two traditions.

By the end of the eighteenth century, Mughal influence, on the wane since 1740, was sustained only by the empire's sunset glow. For a time, Rajput painting regained some of its pre-Mughal dash. Colours deepened in saturation; forms became expressively distorted and less naturalistic; and once again we experience the jolt—a virtual thunderclap. But history seldom works for the aesthete. The new, technologically formidable British power was filling the gap left by the Mughals. In the 1840s, imported aniline colours added chemical strength to the older effects. Soon traditional pictures were replaced by chromo-lithographs, portraits in oil on canvas, and photographs in shiny silver frames. The artists were again out of work and this time there was no place to go.

MILO CLEVELAND BEACH
JOHN KENNETH GALBRAITH
STUART CARY WELCH

In the measurements, height precedes width. Short bibliographies can be found in Stuart C. Welch, *The Art of Mughal India* (New York, 1963) and Sherman E. Lee, *Rajput Painting* (New York, 1960). The authors are particularly indebted to Eric Schroeder, Pramod Chandra, Kr. Sangram Singh of Nawalgarh, William G. Archer, Robert K. Skelton, and K. L. S. Rao, and to Laurence Cutler, who drew the map, and Miss Helen Stearns, who lettered it.

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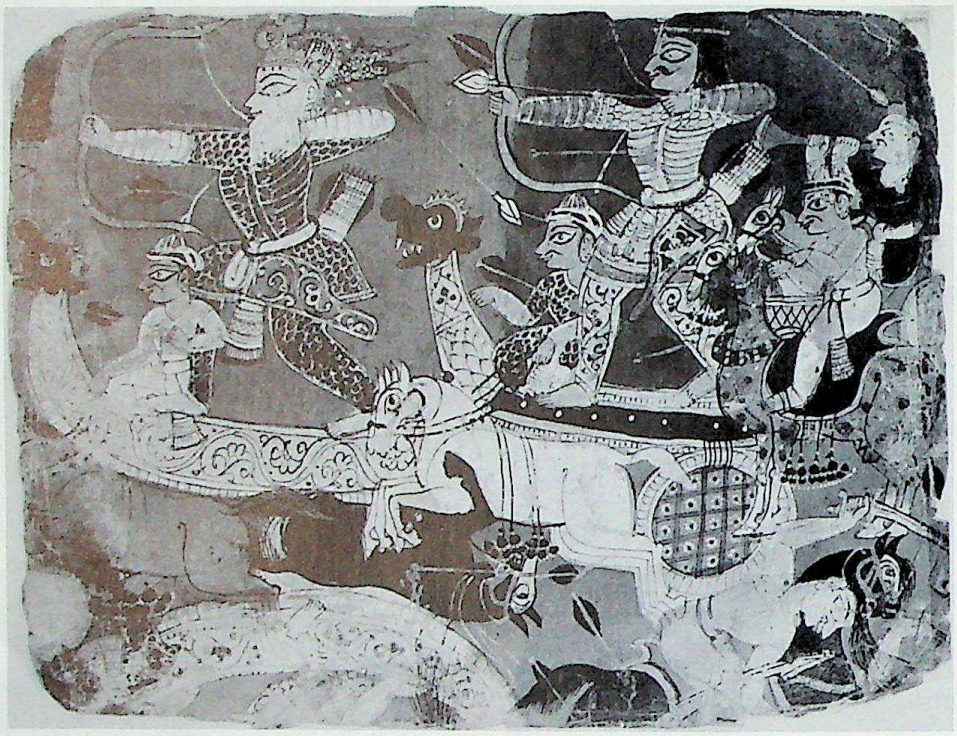

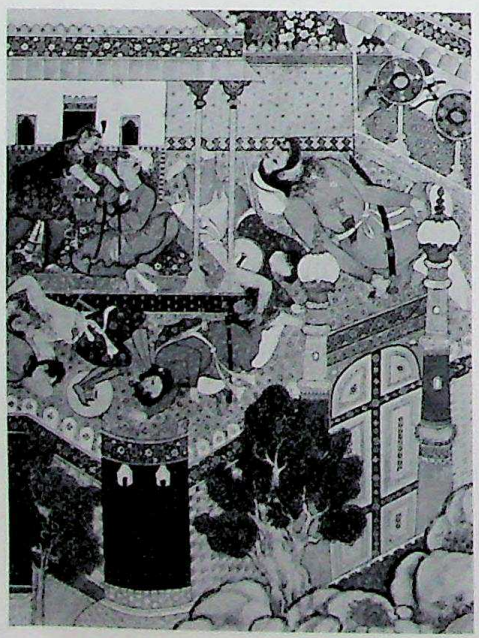

3a. BATTLE SCENE
From a *Bhagavata Purana* series
Rajasthan, Mewar (?), ca. 1540

4. KHURSHIDCHEHR FREES HAMID
From the *Dastan-e Amir Hamza*
Mughal, ca. 1570

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Catalogue

1. THE DURGA
From a *Durgashaptasati* Manuscript.
Western Indian Style, 15th century
3 1/8 x 6 11/16 inches
Lent by Stuart C. Welch
An ancestor of Rajput painting, the Western Indian style developed after the eleventh century under the patronage of the Jain religion and was widespread in Gujarat, South Rajasthan, and Central India. By the fifteenth century paper had replaced palm-leaf and stylistic influences were felt from Persia, and probably other indigenous schools.

2. PATIENT AND PHYSICIAN
Probably from a *Sikandar-nama*
Sultanate period, late 15th century
2 11/16 x 4 3/4 inches
Lent by Stuart C. Welch
This *Sikandar-nama,* a text about Alexander the Great, is one of the few known manuscripts executed at yet unidentified Muslim courts in North India during the second half of the fifteenth and early sixteenth centuries. In style these illustrations are basically Islamic, but colour, details of architecture, costume, and composition confirm their Indian origin and often herald Rajput conventions.

3a. BATTLE SCENE
From a *Bhagavata Purana* series
Rajasthan, Mewar (?), ca. 1540
7 x 9 3/8 inches
Lent by Stuart C. Welch
(Illustrated)

3b. THE LUSTRATION OF KRISHNA
From the same series
7 1/8 x 9 3/8 inches
Lent by Stuart C. Welch
The *Bhagavata Purana* is an epic concerning the deeds and incarnations of the god Vishnu. The most popular portion tells of his birth as Krishna, the young cowherd.
These two pictures, from an extensive series, represent one of the earliest known phases of Rajput painting.

4. KHURSHIDCHEHR FREES HAMID
From the *Dastan-e Amir Hamza*
Mughal, ca. 1570
26 9/16 x 20 inches
Lent Anonymously, through the Fogg Art Museum
(Illustrated)
Among the earliest of Mughal manuscripts, and certainly the largest, the *Hamza-nama* contains Persian and indigenous stylistic elements that have not yet coalesced. The text is on the reverse of the illustrations, which originally numbered 1400.

5. MALASRI RAGINI
From a *Ragamala* series
Rajasthan, Bundi, ca. 1590
7 15/16 x 4 5/16 inches
Lent by Stuart C. Welch
Ragamala paintings attempt visual equivalents for musical ideas arising from mood and time of day.
Painting in Bundi probably began with the arrival of artists dismissed by Akbar when the court was moved from Fathpur-Sikhri to Lahore, for an inscription recently found on a Bundi painting attests to its existence in 1590. In the seventeenth and eighteenth centuries painting at Bundi combined Mughal technique with Rajput taste to achieve a style of sufficient vigour to influence a number of neighbouring schools: Uniara, Karauli, and especially Kotah.

6. KING SOLOMON
Attributed to Madhu Khanazad
Probably from a *Diwan* of Hafiz
Mughal, ca. 1600
10 13/16 x 6 1/16 inches
Lent Anonymously, through the Fogg Art Museum
(Illustrated)
An example of Akbar's court painting at the time of its greatest refinement, after the court had moved from Lahore to Agra, in Rajasthan.

7. SORATHI RAGINI
From a *Ragamala* series
Rajasthan, Mewar (at Chawand), dated 1605 A.D.
7 5/8 x 7 inches
Lent by Stuart C. Welch
Until the reign of Amar Singh I (1597-1620) the Ranas of Mewar refused to pay even nominal homage to the Mughal emperor, and, although Mughal influence was detectable by this time, the Rajput element had the upper hand in Mewar painting until the second half of the seventeenth century. This painting is from a set painted at Chawand whose date seems to be 1605 A.D., and helps to chart the transition from pre-Mughal painting in Southern Rajasthan (see nos. 3a and 3b) to the less angular, smaller scaled figures, and less rigid compartmentalization of the developed Mewar style of ca. 1650 (see no. 13).
By the reign of Amar Singh II (1698-1710) painting in Mewar was heavily indebted to Mughal conventions (see especially no. 29), although a more purely Rajput style also survived, particularly for religious subjects.

8. A DERVISH AND A MUSICIAN
Signed by Dawlat
Mughal, ca. 1609
5 1/4 x 3 9/16 inches
Lent by Stuart C. Welch
By one of Jahangir's chief painters. Other signed examples by Dawlat, including sensitive portraits of painters at work, are found in the Gulshan Album in Teheran.

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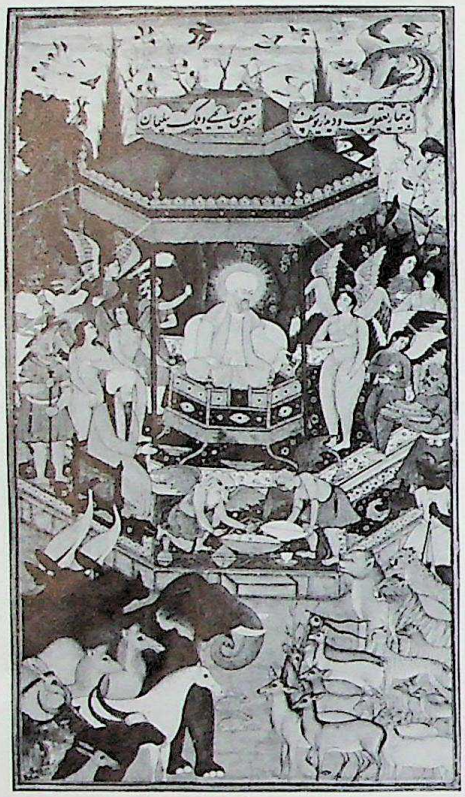

6. KING SOLOMON
Attributed to Madhu Khanazad
Probably from a *Diwan* of Hafiz
Mughal, ca. 1600

9. WOUNDED BUCK
Probably by Mansur
Mughal, ca. 1615
5 13/16 x 6 inches
Lent Anonymously, through the Fogg Art Museum
An actual portrait of a wounded animal, perhaps shot by the emperor Jahangir himself. The small animal paintings were attached later, and until its recent removal there was considerable repaint on the background.

10. GOPINATH SINGH (?) OF BUNDI KILLING A TIGER
Rajasthan, Bundi, ca. 1620-25
7 1/4 x 9 5/16 inches
Lent Anonymously, through the Fogg Art Museum
This was painted by an artist probably trained in the atelier of 'Abd ul-Rahim, the Khan-khanan, one of Akbar's greatest nobles, who lived through most of the reign of Jahangir.

11. RAMA AND LAKSHMAN DISCOVER THE DYING CRANE, JATAYA
From a *Ramayana* series
Central India, Malwa (?), ca. 1640
7 3/16 x 6 5/16 inches
Lent by Stuart C. Welch
In Central India, Mughal influence was resisted at certain courts until the end of the seventeenth century, and the Mughals, in turn, found the terrain and the guerilla warriors of the area uninviting. In the eighteenth century the Muhammad Shah style had its impact here, as in Rajasthan and the Hills (see no. 31).
Paintings from this set are in the same tradition, although slightly later than a *Rasikapriya* dated 1634 A.D. which seems to be from Malwa.

12. VISHNU SAVES THE KING OF THE ELEPHANTS
From a *Gajendra Moksha* series
Rajasthan, Ajmer area, ca. 1640
12 x 8 1/8 inches
Lent by Stuart C. Welch

13. KRISHNA WITH THE GOPIS AND A YOUNG PRINCE
Rajasthan, Mewar, ca. 1650
8 11/16 x 7 1/2 inches
Lent Anonymously, through the Fogg Art Museum
The Gopis are cowgirls, who forsake their homes to sport with Krishna.

14. KRISHNA RECEIVES HOMAGE FROM A PRINCE
From a *Bhagavata Purana* series
Gujarat (?), mid 17th century
8 5/8 x 7 1/2 inches
The Fogg Art Museum
Gift of John Goelet
Rajput and Western Indian conventions are here uninfluenced by Mughal idioms.

15. AURANGZEB WITH SULTAN AZAM AND COURTIERS
Mughal, ca. 1660
7 1/2 x 8 3/8 inches
Lent Anonymously, through the Fogg Art Museum
This painting, a typically Mughal subject, the Darbar or court scene, exemplifies the Mughal style when it was least affected by Rajput or Persian elements.

16a. ASAVARI RAGINI
From a *Ragamala* series
Central India, Malwa (?), ca. 1660
9 3/16 x 6 9/16 inches
Lent by John Kenneth Galbraith

16b. GAURI RAGINI
From the same series
9 5/16 x 6 3/16 inches
Lent by John Kenneth Galbraith

16c. NATA RAGINI
From the same series
8 15/16 x 6 1/4 inches
Lent by John Kenneth Galbraith

17. BHAIRAVI RAGINI
From a *Ragamala* series
Rajasthan, Amber (?), ca. 1660
6 1/16 x 4 5/8 inches
Lent by John Kenneth Galbraith
Maharaja Bhar Mal of Amber was presented at the Mughal court in 1556, the year of Akbar's accession, and his daughter was the mother of Jahangir. Painting at Amber, and later at the new city of Jaipur, where the court was moved in 1728, employed Mughal techniques and idioms.

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24. KRISHNA AND THE GOPIS
From a *Rasikapriya* series
Rajasthan, Bikaner, ca. 1690

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18. A HINDU GIRL PRAYING BEFORE A FIRE
Mughal, third quarter of the 17th century
5 5/8 x 6 5/8 inches
Lent Anonymously, through the Fogg Art Museum
This unusually romantic Mughal night scene is possibly a prototype of many later Rajput pictures, especially from Bikaner, Kishangarh, and the Hills.

19. LALITA RAGINI
From a *Ragamala* series
Northern Rajasthan, Nagaur (?), ca. 1665
6 5/16 x 7 5/16 inches
Lent by Stuart C. Welch
From a *Ragamala* series found at Ghanerao in which Mughal, Deccani, and Rajasthani elements find synthesis. Although ascribed to both Mewar and Ghanerao, it seems likely that this series should be given a provenance closer to Bikaner, perhaps at Nagaur.

20. BHAO SINGH OF BUNDI (1659-1682) IN THE ZENANA (HAREM) GARDEN
Rajasthan, Bundi, ca. 1670
11 1/4 x 7 1/2 inches
Lent by Stuart C. Welch

21. KRISHNA AND RADHA
Perhaps by Ruknuddin
Rajasthan, Bikaner, ca. 1675
3 3/4 x 3 3/8 inches
Lent by John Kenneth Galbraith
The rajas of Bikaner assured themselves of prominence and power within the Empire through an early alliance with the Mughals. In the second half of the seventeenth century Mughal and Deccani artists settled at Bikaner, and an often poetic style evolved, which is comparable to that of Kishangarh and the Hill schools, perhaps due in part to the geographic remoteness of the court in the Thar Desert. Occasionally painting here seems indistinguishable from that of the imperial ateliers (see no. 26).

22. GIRLS THINKING OF KRISHNA
Provincial Mughal (Bikaner?), ca. 1690
9 3/16 x 7 1/16 inches
Lent by John Kenneth Galbraith

23. SUBDUING AN ELEPHANT
Rajasthan, Ajmer area, ca. 1690
11 3/4 x 16 1/2 inches
Lent by Stuart C. Welch
Minor courts near Ajmer, a leading Mughal center in Rajasthan, seem to have been an important source for motifs found later in Kotah and Bundi painting.

24. KRISHNA AND THE GOPIS
From a *Rasikapriya* series
Rajasthan, Bikaner, ca. 1690
7 3/8 x 5 3/16 inches
Lent by John Kenneth Galbraith
(Illustrated)

25. VISHNU AS A MAN-LION SLAYS A TYRANT
Probably from a *Rasamanjari* series
Punjab Hills, Basohli, ca. 1694
8 5/16 x 11 9/16 inches
Lent Anonymously, through the Fogg Art Museum
(Illustrated)
Like the *Rasikapriya*, the *Rasamanjari* of Bhanu Datta is one of several texts categorizing the *nayika* or heroine (metaphorically, the soul) in various stages of union with, or separation from a *nayaka* or hero (god). This particular painting, although illustrating an incarnation of Vishnu, is probably from a *Rasamanjari* dated 1694 A.D., executed at Basohli. Nothing is known of the origin of the very distinctive Basohli style, which was practised at various Hill courts, beyond its evident affinities to painting in Rajasthan and Nepal. The influence of the style weakened increasingly with the Mughal influx after 1700 (see no. 33).

26. LADY ON A TERRACE
Rajasthan, Bikaner (?), late 17th century
8 1/2 x 5 7/16 inches
Lent by John Kenneth Galbraith

27. PORTRAIT OF A MONKEY
Rajasthan, Mewar, ca. 1700
18 1/8 x 22 3/8 inches
Lent by Stuart C. Welch
According to an inscription, this astonishingly human looking monkey was presented by a Muslim nobleman, Nawwab Da'ud Khan, to the wife of Amar Singh II of Mewar. The subject stems from the Mughal tradition of animal pictures (see no. 9).

28. RAM SINGH I OF KOTAH (1686-1708) PURSUING A RHINOCEROS
Rajasthan, Bundi style at Kotah, ca. 1700
12 1/4 x 18 7/16 inches
Lent Anonymously, through the Fogg Art Museum
In 1625, Shah Jahan formed the state of Kotah from territory in Bundi and granted it to the brother of the raja of Bundi for bravery in battle. Kotah painting perhaps dates from this time and is a variant on the Bundi style. Its specialty of hunting subjects painted in particularly turbulent rhythms (see no. 34), certain details of the figure style, and the treatment of the eye lend individual flavour.

29. AMAR SINGH II OF MEWAR (1698-1710)
Rajasthan, Mewar, ca. 1710
12 x 9 5/8 inches
Lent by Stuart C. Welch

30. A PRINCE SHOOTING BIRDS
Rajasthan, Bikaner, first quarter of the 18th century
9 5/8 x 6 11/16 inches
Lent Anonymously, through the Fogg Art Museum

31. KRISHNA FLUTING
Central India, Malwa (?), ca. 1720
11 1/2 x 8 5/8 inches
Lent Anonymously, through the Fogg Art Museum

32. KRISHNA WINNING THE DAUGHTER OF JAMBAVAT
From a *Bhagavata Purana* series
Rajasthan, Bikaner, early 18th century
9 x 12 7/16 inches
Lent by John Kenneth Galbraith
The shape and implied compartmentalization of this painting are Rajput, for at Rajput courts religious subjects were often more conservative in style than the Mughal inspired court scenes.

33. PORTRAIT OF A RAJA
Punjab Hills, Basohli style, ca. 1730
8 15/16 x 6 1/8 inches
Lent by Stuart C. Welch

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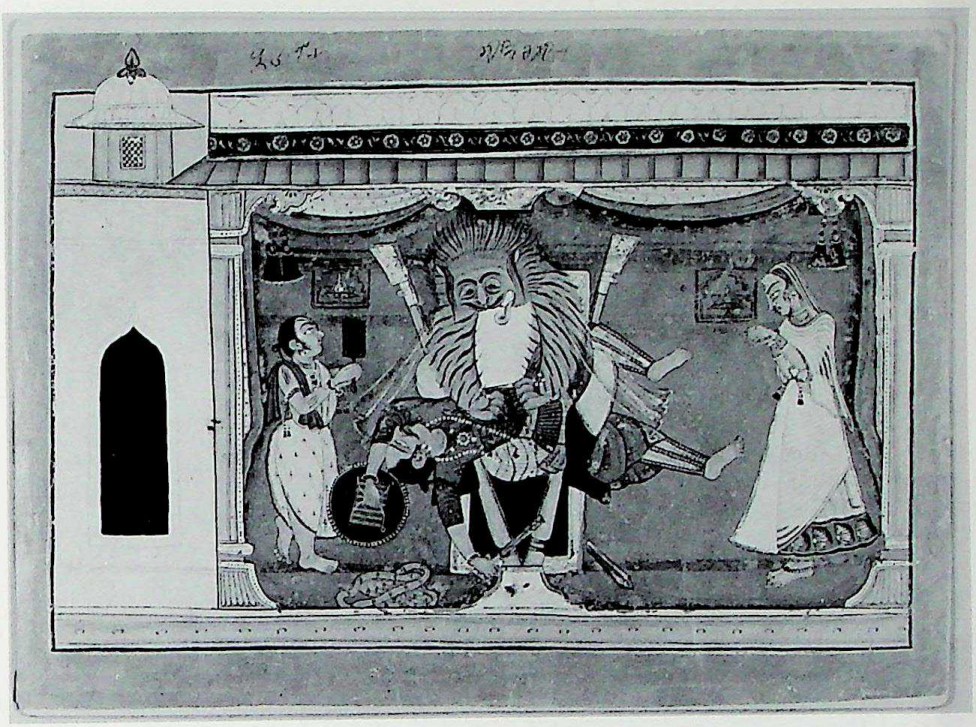

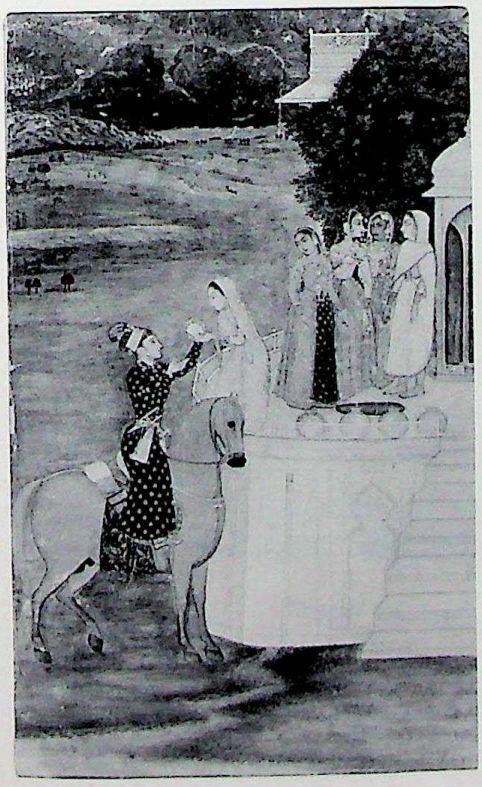

25. VISHNU AS A MAN-LION SLAYS A TYRANT
Probably from a *Rasamanjari* series
Punjab Hills, Basohli, ca. 1694

36. AN ENCOUNTER AT A WELL
Rajasthan, Kishangarh, ca. 1740-50

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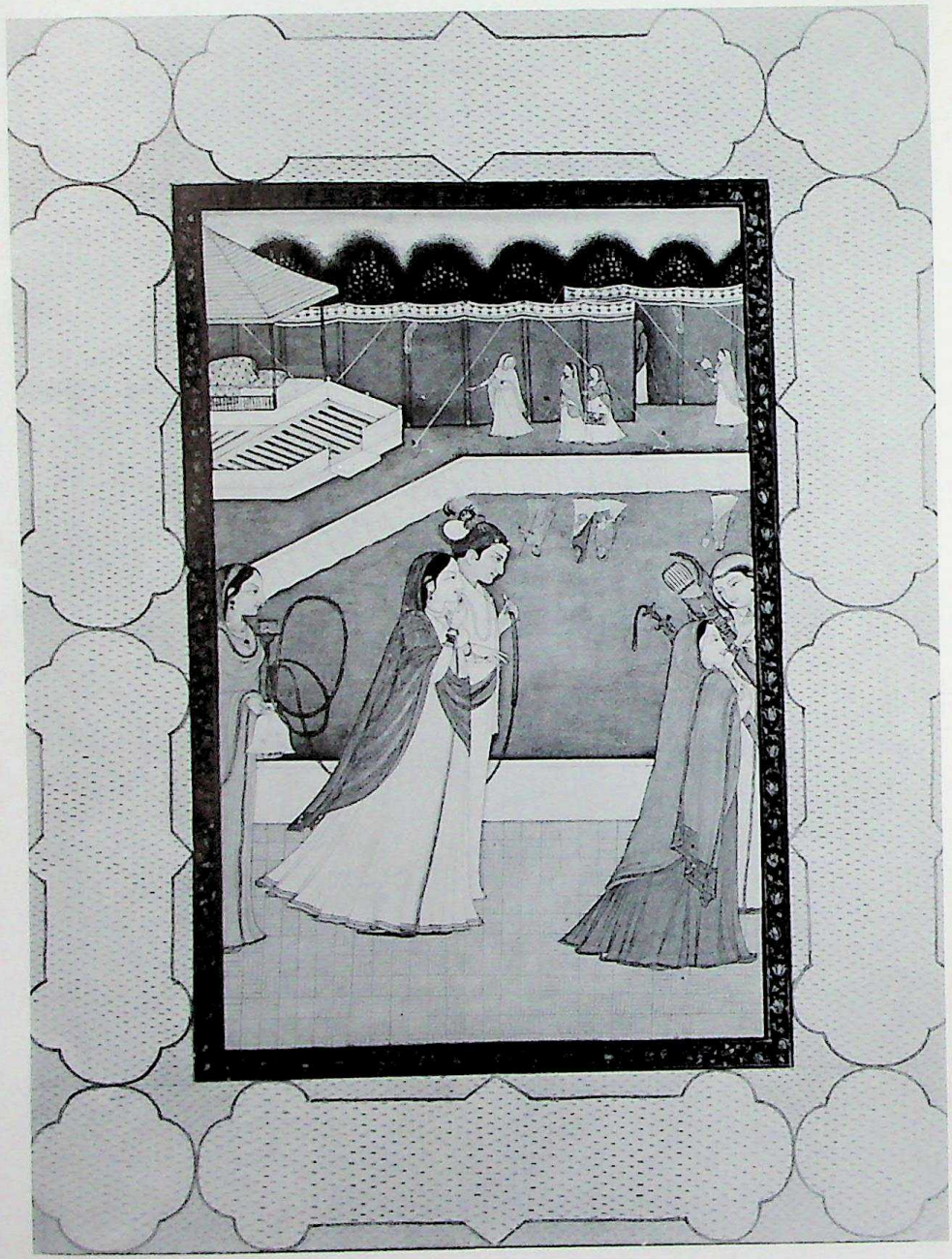

46. LOVERS STROLLING BY A POOL
Punjab Hills, Kangra (?), ca. 1780

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59. PREPARATION FOR THE TRYST
Punjab Hills, Kangra (?), ca. 1790

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34. BHOJ SINGH OF BUNDI (1588-1607) SLAYS A LION
Rajasthan, Bundi style at Kotah, ca. 1740
18 3/4 x 26 inches
Lent by Stuart C. Welch
Bhoj Singh was a common ancestor to both the Bundi and Kotah houses.

35. TWO LADIES
Rajasthan, Bundi style at Kotah, ca. 1740
11 15/16 x 9 15/16 inches
Lent by John Kenneth Galbraith

36. AN ENCOUNTER AT A WELL
Rajasthan, Kishangarh, ca. 1740-50
11 1/2 x 6 15/16 inches
Lent by John Kenneth Galbraith
(Illustrated)
A popular subject at Mughal courts is here painted for a Rajput patron by an artist trained in the atelier of Muhammad Shah. Painting is known at Kishangarh from the late seventeenth century and found its most sympathetic patron in the poet and prince Savant Singh (1748-64).
The leaf-shaped eye, which began its development early in the century, became increasingly distorted as time went on.

37. PAVILION ON LAKE PICHOLA
Rajasthan, Mewar, ca. 1750
15 9/16 x 18 1/16 inches
Lent Anonymously, through the Fogg Art Museum

38. BALWANT SINGH'S ELEPHANT CLAWED BY A LION
Attributed to Nainsukh
Punjab Hills, Jammu, ca. 1750
10 1/4 x 14 7/16 inches
The Fogg Art Museum
There are several portraits of Balwant Singh, the brother of Raja Ranjit Singh of Jammu (1735-81), many of which are signed by, or attributed to, Nainsukh, a painter almost certainly trained in the atelier of Muhammad Shah. It is probable that this artist worked also in the neighbouring state of Guler, and his paintings are early examples of the Mughal tendencies which supplanted the Basohli style in the Punjab Hills.

39a. A GOPI IMPLORING KRISHNA TO GO TO RADHA
From a *Satsaiyya* of Bihari
Rajasthan, Mewar, mid 18th century
8 1/2 x 7 5/16 inches
Lent by John Kenneth Galbraith

39b. FOUR LADIES REFLECTING UPON THEIR OWN BEAUTY
From the same series
8 3/8 x 7 1/8 inches
Lent by John Kenneth Galbraith

40. JAMBAVAT PRESENTS HIS DAUGHTER TO KRISHNA
From a *Bhagavata Purana* series
Punjab Hills, Basohli (?), ca. 1760
10 1/2 x 14 1/2 inches
The Fogg Art Museum
The existing Basohli style was affected by the arrival of Muhammad Shah's artists and the development of painting at Guler and Jammu, one result being the large-scale *Siege of Lanka* series in the Museum of Fine Arts, Boston, and a later *Bhagavata Purana* in the same tradition, to which this painting belongs.

41. MAHARAJA SRI PRABH SINGHJI
Rajasthan, Bundi style at Karauli (?), ca. 1760-70
16 1/2 x 14 3/4 inches
Lent by Stuart C. Welch

42. A WEDDING PROCESSION
Mughal, at Murshidabad, ca. 1765
11 x 14 3/8 inches
Lent Anonymously, through the Fogg Art Museum

43. THE UNVEILING OF BEAUTY
Perhaps from a *Satsaiyya* of Bihari
Central India, Datia, last quarter of the 18th century
6 13/16 x 7 11/16 inches
Lent by John Kenneth Galbraith
Several inscribed portraits indicate the existence of painting at Datia, a mixture of Mughal and earlier Central Indian traditions, under Raja Shatrujit (1762-1801).

44. BAZ BAHADUR AND RUPMATI
Provincial Mughal, ca. 1775
8 5/8 x 6 1/16 inches
Lent by John Kenneth Galbraith
Baz Bahadur was the last Sultan of Mandu (1555-61) before Akbar's invasion. His love for the poetess Rupmati is a favourite subject in both Mughal and Rajput painting.

45. PRINCE WITH A FEMALE ATTENDANT
Punjab Hills, Mandi (?), ca. 1775
7 15/16 x 5 1/4 inches
Lent by John Kenneth Galbraith
At Mandi the Basohli style, combined with a folk element, survived until the early nineteenth century when several painters released from the workshops of Sansar Chand of Kangra worked for Raja Isvari Sen (1788-1826).

46. LOVERS STROLLING BY A POOL
Punjab Hills, Kangra (?), ca. 1780
6 3/4 x 4 7/16 inches
Lent by Mrs. John F. Kennedy
(Illustrated)
According to tradition and contemporary accounts by European travelers, Raja Sansar Chand of Kangra (1775-1823) was the leading patron of Hill painting after ca. 1780. Quantities of pictures have been attributed to his atelier, although inscribed works, other than portraits in a different style, are lacking.

47. LADY ENTICING A PEACOCK WITH PEARLS
Punjab Hills, Kangra (?), ca. 1780
7 11/16 x 5 3/16 inches
Lent by Mrs. John F. Kennedy

48. LADY WITH A PARROT
Punjab Hills, Kangra (?), ca. 1780
8 7/8 x 6 1/16 inches
Lent by Mrs. John F. Kennedy

49. CHITRINI NAYIKA
From a *Rasikapriya* series
Punjab Hills, Kangra (?), ca. 1780
8 7/16 x 5 7/8 inches
Lent by John Kenneth Galbraith

50. LADY ALONE AT HOLI FESTIVAL
Punjab Hills, Kangra (?), ca. 1780
7 5/8 x 5 inches
Lent by John Kenneth Galbraith

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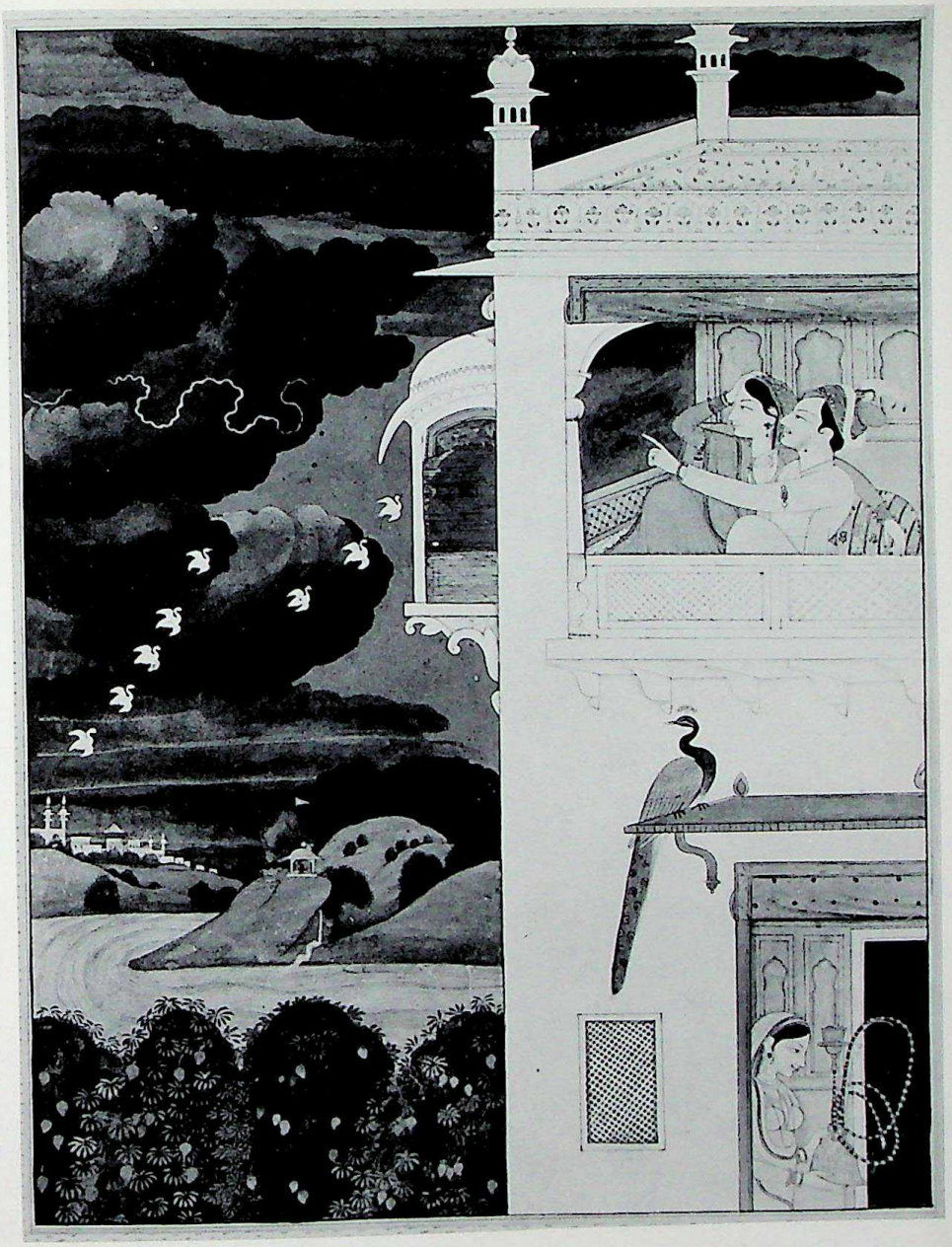

69. BHADON, THE MONTH OF RAIN
From a *Baramasa* series
Punjab Hills, Kangra (?), ca. 1810

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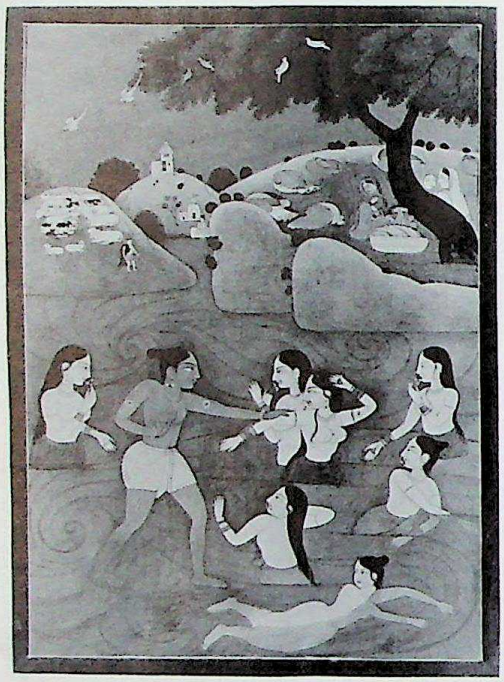

72. KRISHNA SWIMS WITH THE GOPIS
Punjab Hills, Kangra (?), ca. 1820

51. LONGING
Punjab Hills, Kangra (?), ca. 1780
6 3/4 x 4 1/2 inches
Lent by John Kenneth Galbraith

52. VILAVAL RAGINI
From a *Ragamala* series
Punjab Hills, Kangra (?), ca. 1780
7 5/8 x 5 5/16 inches
Lent by John Kenneth Galbraith

53. CHITRINI NAYIKA
From a *Rasikapriya* series
Punjab Hills, Kangra (?), ca. 1780
10 3/4 x 7 1/16 inches
Lent by John Kenneth Galbraith

54. DARBAR OF BIJAI SINGH OF JODHPUR (1753-94)
Rajasthan, Jodhpur, last quarter of the 18th century
15 1/8 x 21 3/8 inches
Lent by Stuart C. Welch
The earliest dated painting from the Jodhpur area is a *Ragamala* of 1623, painted at Pali, in a style strongly rooted in pre-Mughal traditions.

55. KRISHNA AND RADHA
Rajasthan, Kishangarh, last quarter of the 18th century
11 3/16 x 7 11/16 inches
Lent by Stuart C. Welch
The expressive distortions of the Rajput tradition here combine with Mughal delicacy and the white palette so often in vogue at Rajput courts during the second half of the eighteenth century.

56. KRISHNA HUNTING BY MOONLIGHT
Rajasthan, Bundi, ca. 1790
8 7/8 x 10 15/16 inches
Lent by Stuart C. Welch

57. TODI RAGINI
From a *Ragamala* series
Rajasthan, Bundi style at Uniara, ca. 1790
9 5/8 x 6 3/4 inches
Lent by John Kenneth Galbraith

58. UTKA NAYIKA
From a *Rasikapriya* series
Rajasthan, Bundi style at Uniara, ca. 1790
9 5/8 x 6 3/8 inches
Lent by Stuart C. Welch

59. PREPARATION FOR THE TRYST
Punjab Hills, Kangra (?), ca. 1790
8 3/8 x 6 5/16 inches
Lent by John Kenneth Galbraith
(Illustrated)

60. LADY YEARNING FOR HER LOVER
Rajasthan, Bundi, late 18th century
9 9/16 x 6 3/8 inches
Lent by John Kenneth Galbraith
(Frontispiece and cover)

61. DARBAR OF KUMARJI RAGHO OF DEVGARH WITH RAWATJI, JASWANT SINGHJI, AND COURTIERS
Rajasthan, Devgarh, late 18th century
15 10/16 x 20 9/16 inches

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Lent Anonymously, through the Fogg Art Museum
While stylistically related to Kotah, Devgarh painting has a strong flavour of its own.

62. RAJA SURAT SINGH OF BIKANER (1787-1828) WITH COURTIERS
Rajasthan, Bikaner, late 18th century
5 7/16 x 5 1/8 inches
Lent by Stuart C. Welch
A finished fragment from a larger unfinished composition, this painting is inscribed "Sri Sri Sri Maharaj Surat Singhji."

63. TRIBAL PEOPLE HUNTING DEER BY NIGHT
Provincial Mughal style, (at Alwar?), late 18th century
12 1/2 x 8 15/16 inches
Lent by John Kenneth Galbraith
Painting at Alwar, a state founded about 1771 near Jaipur, was strongly affected by late Mughal painting.

64. DARBAR OF SANSAR CHAND OF KANGRA (1775-1823)
Punjab Hills, Kangra, ca. 1800
12 1/16 x 17 1/8 inches
Lent by Stuart C. Welch

65. GIRL ON HORSEBACK WITH ATTENDANTS
Rajasthan, Bundi style at Uniara, ca. 1800
9 1/8 x 6 3/8 inches
Lent by John Kenneth Galbraith

66. VILLAGE GIRL
Rajasthan, Jodhpur, ca. 1800
6 1/16 x 3 3/8 inches
Lent by John Kenneth Galbraith

67. KRISHNA AND RADHA
Rajasthan, Kishangarh, ca. 1800
5 1/2 x 4 3/16 inches
Lent Anonymously, through the Fogg Art Museum

68. RADHA VISITING KRISHNA BY NIGHT
Punjab Hills, Kangra (?), ca. 1810
8 3/8 x 9 5/8 inches
Lent by John Kenneth Galbraith

69. BHADON, THE MONTH OF RAIN
From a *Baramasa* series
Punjab Hills, Kangra (?), ca. 1810
9 3/16 x 6 7/16 inches
Lent by Mrs. John F. Kennedy
(Illustrated)
The Baramasa text concerns the relationship of lovers during various months of the year.

70. SANSAR CHAND OF KANGRA
Punjab Hills, Kangra, early 19th century
9 9/16 x 6 5/8 inches
Lent by John Kenneth Galbraith

71. TWO LADIES PLAYING HOLI
Punjab Hills, Kangra (?), ca. 1820
8 3/8 x 5 1/2 inches
Lent by Mrs. John F. Kennedy

72. KRISHNA SWIMS WITH THE GOPIS
Punjab Hills, Kangra (?), ca. 1820
9 3/16 x 6 9/16 inches
Lent by John Kenneth Galbraith
(Illustrated)
By 1800, Rajput elements had again become strong at many courts in the Hills and Rajasthan.

73. THE BATH OF KRISHNA AND BALARAMA
Punjab Hills, Kangra (?), ca. 1820
8 15/16 x 6 5/16 inches
Lent by John Kenneth Galbraith

74. GIRL WITH PIGEONS
Punjab Hills, Kangra (?), ca. 1820
7 3/8 x 4 1/16 inches
Lent by John Kenneth Galbraith

75. BAZ BAHADUR AND RUPMATI
Rajasthan, Jaipur, dated 1823
6 5/8 x 4 3/4 inches
Lent by Stuart C. Welch
A painting from Rajasthan which is similar in mood and execution to much contemporary work from the Punjab Hills.

76. MAN SINGH OF MARWAR (1804-1843) ON A FERRIS WHEEL
Rajasthan, Jodhpur, ca. 1830
20 1/4 x 14 1/4 inches
Lent Anonymously, through the Fogg Art Museum

77. GIRL WITH A DEER
Punjab Hills, Kangra (?) ca. 1830
8 1/2 x 6 5/16 inches
Lent by John Kenneth Galbraith

78. NARAYANA ENTHRONED WITH LAKSHMI AND SARASVATI
Punjab Hills, Kangra (?), ca. 1830
7 1/2 x 5 inches
Lent by John Kenneth Galbraith

79. RAM SINGH II OF KOTAH (1828-1866) CELEBRATES DIVALI
Rajasthan, Bundi style at Kotah, ca. 1840
15 7/8 x 13 15/16 inches
Lent by Stuart C. Welch

80. MOKHAN SINGH OF KISHANGARH (1838-41) WITH COURTIERS
Painted by Nanak Ram
Rajasthan, Kishangarh, ca. 1840
16 11/16 x 11 7/16 inches
Lent Anonymously, through the Fogg Art Museum

81. THE INFANT KRISHNA FLOATING ON THE COSMIC OCEAN
Rajasthan, Mewar (at Nathadwara), mid 19th century
11 7/8 x 8 1/8 inches
Lent by Stuart C. Welch

82. SUKHLABHISARIKA NAYIKA
From a *Rasikapriya* series
Punjab Hills, Kangra (?), ca. 1840
9 x 6 9/16 inches
Lent by John Kenneth Galbraith

83. PRITHVI SINGH OF KISHANGARH (1841) WITH HIS SON, SARDUL SINGH
Rajasthan, Kishangarh, ca. 1841
15 7/16 x 11 11/16 inches
Lent by Stuart C. Welch

84. UTKA NAYIKA
From a *Rasikapriya* series
Punjab Hills, second quarter of the 18th century
9 1/2 x 6 inches
Lent by John Kenneth Galbraith

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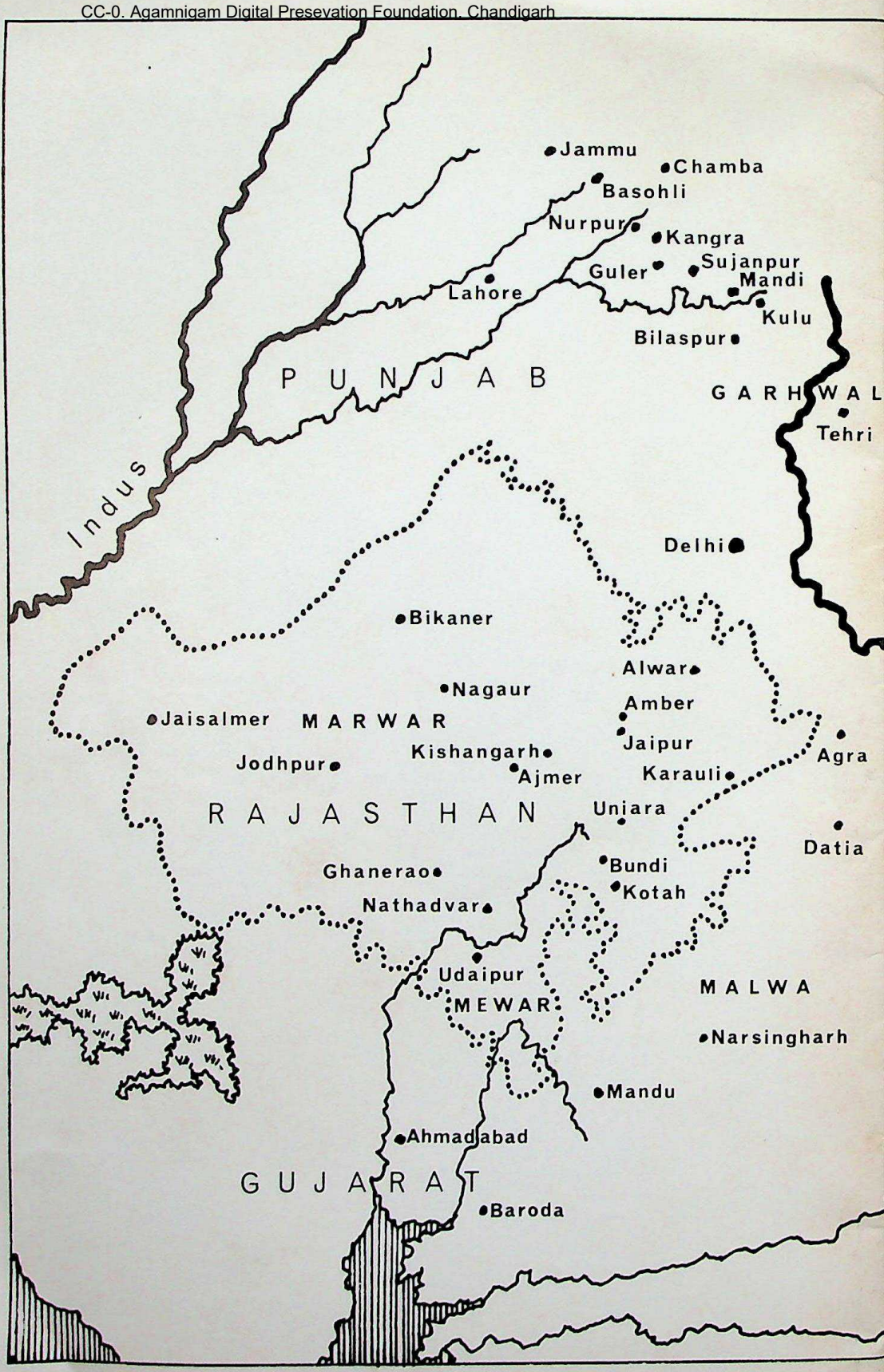

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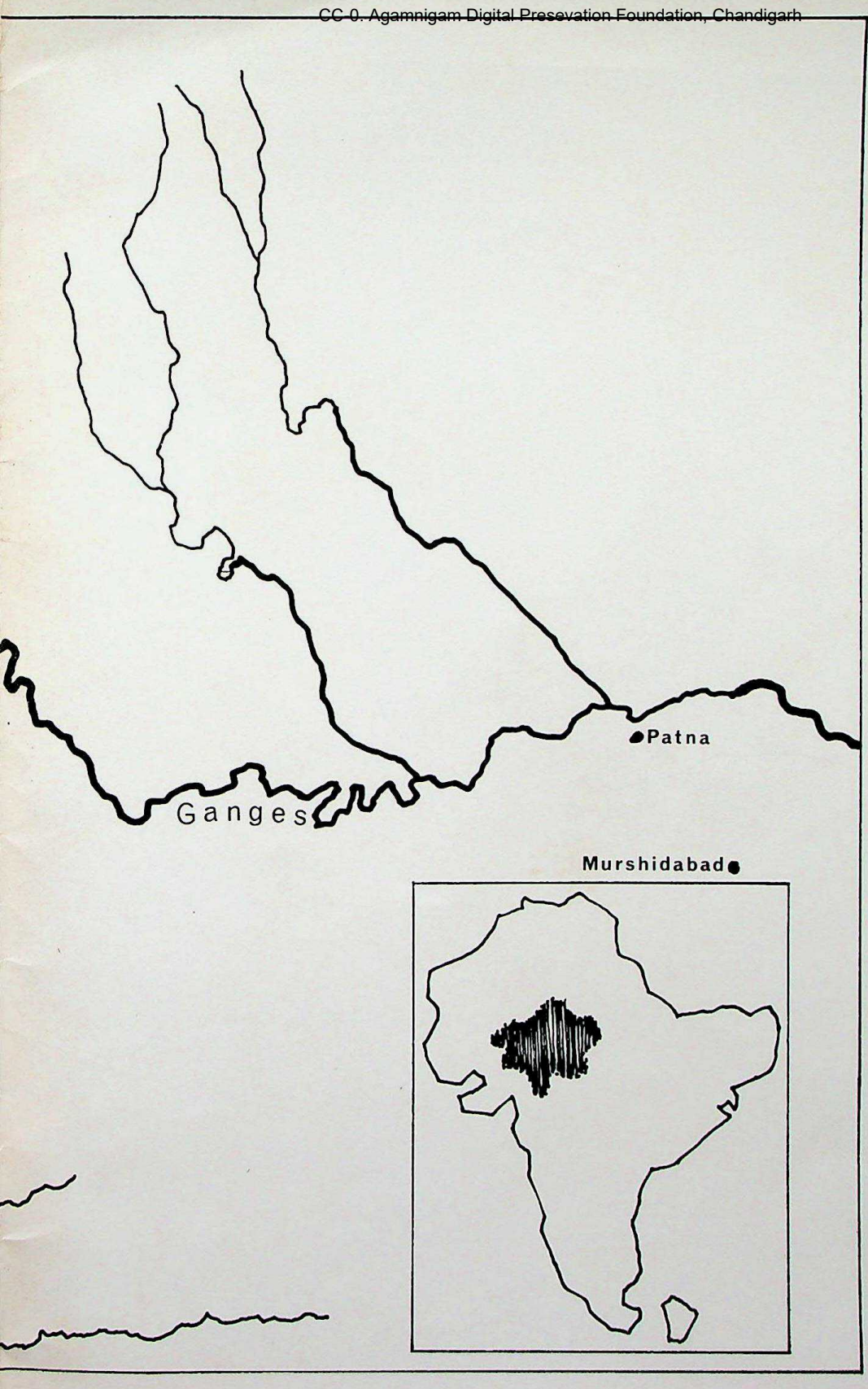

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